

# As For Myself - TO TRAINS



IDYLLWILD STAFF, FOLKDANCE CAMP 1954

Back row, l to r: Edith Stevenson, Sam Hinton, Vivian Woll, Millie and Vernon Von Konsky. Front row: Elma McFarland, Ataloe, Vyts Beliajus, Carolyn Mitchell, Lucille Czarnowski, Helen Yost. (Foto Rene).

## IDYLLWILD

The second leg of my trip started with Idyllwild, Cal., on July 11th. The Leland Woll's and I rode through the hot desert to climb unto a mountain paradise. Within a question of minutes the arid sage and cacti plains were to be replaced by lush growth of pine and fir, cool air and enchanting scenery. The town is like a toyland and the summer campus of Idyllwild school of Music and Arts, modernistic and fascinating, lie hidden amidst the pine against a backdrop of awe inspiring and artistic beauty. The first evening was spent on still greater heights, in the communion of all, to behold the setting of the sun in all her glory behind many mountain ranges into the Pacific, some hundred miles away. A ritual of sunset, consisting of songs and Indian prayer-recitations which were led by the charming and most interesting Indian woman, Ataloe, took one back to an age of extreme primitiveness, perhaps even as far back as to the age of the sun-worshipping Zarathustrians.

The week of friendship, fun and learning, fled, as do all things that are pleasant. New friends were made. It was a pleasure to meet Dr. and Mrs. Krone, instigators of that school which is becoming world famous; the Sam Hinton folks of charm and of the folk song, and the meeting of many others. I stayed at the home of Efren Reveles, a lad of innumerable accomplishments, and a first prize winner of a national literary contest. After the camps' termination I spent six more days home in San Diego and on July 24th, then John Hancock and I left for a tour which was to last over three months.

## STOCKTON

The Stockton Folk Dance Camp on the College Of The Pacific Campus, is the hottest and the largest camp in the USA. It had a 30 member faculty with eight classes per hour. People gather from everywhere and it is usually a reunion, for many of the same people return annually and from everywhere. I noted that at least two thirds of those



College of the Pacific Camp, 1954. Too many to enumerate. (Foto Ace Smith)

present were VILTITES. In fact, VILTIS readers were in great prominence at every camp and session where I attended this summer, a fact which gave me great satisfaction. Besides hard and hot work, there was excellent spirit of fun and "hoolyeh" at Stockton.

From Stockton we headed for Denver, via Reno, Nev., where we had a session, and Provo, Utah, with a session at Brigham Young University. Before entering Utah we visited the Lehman caves. It is an out-of-the-way place, little frequented, but of tremendous beauty surpassing by far Colorado's Cave of the wind, and **not so crowded nor commercialized**. We attended an organ recital in the famous Mormon Tabernacle and we were hosted by Leona Holbrook and Helen Anderson. The latter treated us with a feast at the advantageous and snazzy roof garden of Hotel Utah.

(TO BE CONTINUED)

We returned home on September 28th. Soon after John rushed up to Corvallis, Oregon to go back to College. He was a wonderful companion, of great help and a careful driver.

The most wonderful surprise was the warm welcome I received upon my return to San Diego. The folk dancers got together and held a "Welcome Back Vyts" party in one of the large Balboa Park Halls. It was decorated with "Vyts" lettering in all directions. Friends and well wishers arrived from Santa Monica, Venice, Los Angeles, Long Beach, San Pedro, Gardena, Tecate, El Centro, Pasadena and other points. There was straight folk dancing from 6 to 12 midnight. It sure was a wonderful feeling. Being so new in this part of the country I didn't think anyone cared whether I went or returned. I certainly am most grateful for the friendship and consideration.

Another entertainment surprise was when, suddenly, pipe music was heard and four half nude and bearded (make-up beards) "Scottsman", armed with "ferociously" long sabers, leaped in screaming and presented a very primitive and charming Scottish Broad Sword dance. Later on four lassies joined them. Everyone was enraptured with the presentation. It was the first time I've seen this number which was quite different. It seems that in a next door hall the Scotts were holding their Annual Tarten Ball, and members of the Clan Cameron, among whom we have some friends, on their own, decided to pull a surprise demonstration. Cia! Mile Failte! It was mighty nice of you and we all enjoyed it!

And so the summer passed. It was a wonderful summer. It is with deep gratitude that I express my thanks to a mercy-loving God who watches my going and coming and who returned me home with safety.

Pasimatysim

VYTS-FIN

## IDAM NE IDAM (HORO)

### Macedonian

This Macedonian Horo (or Kolo) I picked up from Al Kaszuba of Buffalo. It is a simple but cute number and related to some of the Horos we are familiar with (Hiney Lo Yanum).

RECORD: MARCO 554

Formation: Open circle, hands joined and down, leader always has a handkerchief in his right hand which he waves, like in Greek dances, especially when a change of direction is to take place.

Meas. 1-2: Walk to right, R, L, R, point left in front of right.

Meas. 3-4: Walk to left, L, R, L, and point right in front of left.

Meas. 5-8: Repeat above.

Meas. 9-12: Facing center, stand on right and point left in front of right, stand on left and point in front of left and repeat pointing once more with each foot.

Meas. 13-14: Still facing center stamp with right foot three times and pause (or, stamp with alternate feet, R, L, R).

## MACEDONKA KOLO

Regardless of the fact that the Macedonka is a Pittsburgh Creation (The home of many created kolos), with words made up by Dave Zupkovich, and the tune is taken from the Greek based on the Syrto, it is not meant to be done as a Syrto. There are plenty excellent Syrto records of Greek make to which the Syrto could be done and it would be in character. The Macedonka do without the leap and deep dip on the second measure and keep it separated from the Greek Syrto.

The Macedonian do dance Greek dances which they own in their repertoire. It would be impossible for them to escape the Greek influence. I have in my possession a number of Macedonian records which are called Kapsapsko (Hasapiko), Kalamatianos, Sirtos, etc., all unmistakably Greek, and the relationship between some of the Macedonian dances and the Greek is undeniable.

## NEBESKO KOLO

This is one of the more popular kolos done in the U.S., especially on the West coast. All original sources I've had on this dance described the part II with a turning heel from left to right, while American folk dancers seem to point their heel far forward leaning head far back into a back bend, raising hands high over head, and then point toe back. Not being accustomed to this form of step it seemed to jar me, but I thought perhaps there is such a version. Inquiring from Dick Crum who investigated the dance in Jugoslavia, neither could he find anyone doing this type of a figure. He spoke and demonstrated several versions and also mentioned the fact that originally this dance was two separate dances by the same name, which were put together. He wondered how an established mistake could be corrected. No doubt, it would be difficult. However, we could try. Already more and more Californian dancers and all of Colorado, sub-

stituted the heel turn. We hope that all of our readers will do likewise.

RECORD: BALKAN No. 513, FD 1003.

Formation: Open circle, no partners.

### PART I

Meas. 1-2: Two running two-steps starting with right foot and progressing to the right.

Meas. 3: Leap with right foot to right and with left to left.

Meas. 4: Three steps in place (R, L, R) and at the same time turn to face opposite direction (left).

### PART II

Meas. 9-12: Face center, joined hands kept down, turn heel with toe pointing from left to right, and from right to left, two such turns per measure. (Some do one turn per measure, four in all).

### PART III

Meas. 13-16: Four kolo type of pas de basque (R, L, R, L) steps.

Meas. 17: Stamp R foot in place. (Some sources have no stamp, but a pause).

## LATEST RECORDS

FOLKRAFT released a group of very good international and Greek recordings. Aside from their previous Mexican recordings, which were also excellent, this is the best job they have done on the international scale. It is terribly difficult for a non-ethnic group to capture the spirit of a nationality with each change of tune and nation. Much of the fault in their past recordings laid in this fact. However, their latest releases were well done. The Catalan Castel Ter Sol and Sardana (FO 1128) even makes for good chamber listening music. Other records released are the Arabic Debka Rafiakh and the Circle Debka (F 1127), Lithuanian Dzuku and Voveraite (F 1129), New Bavarian (German-Austrian) and the Swedish Varsouvienne (F 1130).

The Greek dances were recorded by a Greek Orchestra under the following titles: Kalamatianos (Horyiomo Emorpho), Pentazali (F 1020), Halipiano, a Kritikos Syrto—Hasapikos (Paro), 1021, Kastrianos Syrto and Gerakine (Kalamatianos) 1022. The Kastrianos Syrto, because of the interesting hand clapping and stomp break in it, will no doubt become a favorite among folk dancers. The Gerakina Kalamatianos will not fit the patterned Gerakina which was choreographed by Joukowski, it is strictly for Greek non-routine Kalamatianos dancing. The LP recording of Gerakina is still the best for the routined number.

John Filcich put out under KOLO FESTIVAL label two records, Bunjevacko Momacko (introduced by Joukowski) (KF 801) and Serbjanka (KF 802), both are liked kolos tho the second one may have greater appeal because of its easier execution. The recording was well done. Malo Kolo, on the reverse side of Serbjanka, is especially excellent, (with plenty spirit of "HOOLYEH") Filcich has also released very recently Susu Mile and a Csardas (KF 803), Misirlou and Drmes No. 2 (KF 804), Natalija and Drmes No. 1 (KF 805) but these, as yet, I have not heard played.

BALKAN released Seljancica and Kozacko (BAL 551), the Seljancica, however, sounds a little muddled up. VFB

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